RECORD RESEARCH

the magazine of record statistics and information

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Joanne Castle of Yonkers, New York submits what appear to be master numbers on the Aladdin, "Dirty Red" sides mentioned in the last issue but has no clue as to identity. She states that "Mother Fuyer" has #4017-2 in the wax and "Home Last Night" is #4019-2. Both sides are vocals with rhythm acc. and the compositions are credited to Dirty Red.

For the Sunnyland Slim listing she offers the following additional titles:

Mud Kicking Woman	Mer 8132
Everytime I Get To Drinkin	- -
Shake It Baby(A.Luandrew)	J.O.B.1105
Woman Troubles(A.Luandrew)	- -

On 'Shake It' he is accompanied by a female voice.

The discography of 'Professor Longhair' (Roy Byrd) calls attention to the "Star Talent" label the output of which is little known. To date only three issues have come to my attention:

807 Rufus Thomas Jr.
I'll Be A Good Boy (332)
I'm So Worried (333)

809 Professor Longhair and His Shuffling Hungarians ***
She Ain't Got No Hair (280)
Bye Bye Baby (281)

810 Cha Cha Hogan
My Baby Loves Me (301)
My Walking Baby (302)

*** For 'Longhair' discog. see page four of this issue.

The label originated in Dallas, Texas and was in operation about 1949. Since the series reached 810 at least we can presume that there were issues from 800 or 801 thru 806 and another one at 808.

Another little known label based in Dallas, Texas which has recently come to my notice is called "Torch". Four issues are known to me. They are:

6901 Bo Rhambo
Sometimes Blues
High as a Georgia Pine

6910 Zuzu Bollin
Headlight Blues
Why Don't You Eat Where You Slept Last

6911 "Crown Prince" Waterford
Eatin' Watermelon (2026)
Love Awhile (2028)

6912 Zuzu Bollin
Cry Cry Cry (2002)
Stayin' Chain (2012)

Atlantic Records of N.Y. has signed Aaron "T-Bone" Walker famous for his blues vocals and compositions and his guitar work. T-Bone has recorded extensively and has appeared on B & W, Capital, Mercury, Imperial and others. Included in his repertoire are many hits the foremost being T-Bone Shuffle, Stormy Monday Blues, I'm Still In Love With You and West Side Baby. Although a discography of T-Bone was published much of the details of the accompaniments on the Imperial sides is still lacking. Details would therefore be most welcome.

The record companies have always reached far and wide for names for their product. The range has certainly been colorful and interesting, sometimes amusing, and still continues to be so. Here are some of the contemporary label combinations: Chess & Checker-United and States-Aladdin & Lamp. But the latest entry seems to top 'em all. An L.A. California label took "Money" as the label name and now has added "Cash" to their line.

The current popularity of Lavern Baker on Atlantic Records brings to mind the fact that Miss Baker is widely known in midwest-Chicago circles as "Miss Sharecropper" and has appeared in night clubs under that name; and as vocalist with the "Todd Rhodes Band; "

In 1951 National Records issued four sides by a "Miss Sharecropper" the details are:

I've Tried	(669)	National	9151
How Long	(670)	-	-
Take Out Some Time	(668)	-	9153
I Want To Rock	(671)	-	-

(composer credits on all four sides to - Dolores Williams)

Can anyone clarify whether there was another "Miss Sharecropper" on the scene at that time or are these sides by Lavern Baker?

* Last minute addition from Jacques Morgantini of France...
* Sunnyland Slim with his Sunny Boys, Sunnyland Slim piano & vo., unk.el gu., and bass.
* UB 21608 Jivin Boogie Hy-Tone 32
* UB 21609 Brown Skin Woman - -

Vocal Duet with Sister Rosetta Tharpe Acc. by Sam Price Trio - Sam Price(p): Pops Foster(b): Kenny Clarke(dms): Rosetta Tharpe(gu & vo.).. July 1,1947

73988	Oh When I Come to the End Of My Journey	Decca 48043
73989	Didn't It Rain	- 48054
73990	Stretch Out	- -
	sub.Wally Bishop(dms) for Kenny Clarke	Nov.25,1947
74153-2A	Beams of Heaven(Sister Rosetta Tharpe)	Decca 48070 BrE.04632
74154	Up Above My Head I Hear Music	- 48090 - 04554 - - -
74155	My Journey To The Sky	- - - - - - -
	Omit Rosetta Tharpe -(vo. & gu) -accompanying personnel as above-	
74160A	What Could I Do (Marie Knight)	Decca 48072 Nov.25,1947
74161A	I Must See Jesus(Marie Knight)	- -
74162	The Land Beyond The River	- 48084
74163	My Heavenly Father Watches Over Me	- -
	Vocal Duet - add Sister Rosetta Tharpe -same personnel-	Nov.25,1947
74172-2A	Precious Memories	Decca 48070 BrE.04632

Vocal Duet with Sister Rosetta Tharpe Acc. by Sam Price Trio -Sam Price(p):unk b & dms:Rosetta Tharpe(gu& vo) Dec.3,1948

74637	He Watches Me	Decca 48098
74638	He's All I Need	- -
	Omit Sister Tharpe	
74639-3A	Florida Storm	- 48189
	Add Dependable Boys - vo. trio; next side only	
74640	Gospel Train	- 48092
74644-2A	Hallelujah What A Song	- 48189
74645	Behold His Face	- 48092

? Mar 31

Marie Knight (vo) acc. by Sam Price Trio -Sam Price(p): Ray Ross(organ):Brownie McGhee(gu)Kansas Fields(dms) April,1949

74815	I Can't Forget It Can You	- 48102
74816	Up In My Heavenly Home	- -

Marie Knight(vo)acc. by Sam Price Trio-Sam Price(p):Brownie McGhee(gu): Billy Taylor Sr.(b)Herbie Cowan(dms) July 8,1949

75050	I Thank You Jesus	- 48120
75051	I Must Have Jesus All The Way	- -
	Add Vivian Cooper - Duets	
75052	Out Of The Depth	- 48111
75053	Touch Me Lord	- -

Vocal Duet with Alfred Miller acc. by Sam Price Trio - similar personnel as above except omit McGhee(gu). Nov. 30,1949

75550	Jesus Loves Me	- 48128
75551	Whispering Hope	- -
	Alfred Miller on organ	
75556	Live The Life	- 48147
75557	Seal of Heaven	- -

Vocal Duet with Sister Rosetta Tharpe with Jimmy Roots Quartet- James Root(p) Alfred Miller(organ) Billy Taylor Sr.(b) John Hartzfield(dms) May 2, 1950

76254	You Gotta Move	- 48161
76255	When I Take My Vacation In Heaven	- -

Marie Knight(vo) Acc. by James Roots(p) Alfred Miller(org.) May 3, 1950

76266	In Shaded Green Pastures	- 48173 BrE 05165
	Add Billy Taylor,Sr.(b) John Hartzfield(dms)	
76267	Lord Search My Heart	- -

Vocal Duet with Sister Rosetta Tharpe acc. by James Root(p)Alfred Miller(organ)

76268	I Shall Know Him	- 48194
76269	There Is A Highway To Heaven	- 28509
76270	I'm Bound For Higher Ground	- -
76271	I Was Healed	- 48194

Marie Knight (vo) Larry Johnson(p): Everett Barksdale(gu): Abie Baker(b): James Crawford(dms) Jan 5 1951

80310	On Revival Day (add 'The Nightingales ')	- 48203
80311	Sending Up My Timber - - -	- -
	Omit The Nightingales	male vocal group
80312	Don't Miss That Train	- 48198
80313	I Heard My Mother Pray	- -

Marie Knight (vo):with The Nightingales-Larry Johnson(p): Howard Carroll(gu): Abie Baker(b)Herbert Cowens(dms) Feb.19,1951

80569A	Satisfied With Jesus	- 48219 BrE 05071
80570A	The Old Rugged Cross(Rev.Geo.Bernard)	- - - -
80571-4A	Its Worth It	- 28399
80572-4A	Hold On	- -

********** continued on lower part of next page**********

PROFESSOR LONGHAIR

PROFESSOR LONGHAIR AND HIS SHUFFLING HUNGARIANS: Roy Bird (p. & vo.): unk. ts. gu. b. and dms. 1948

ST 280	She Ain't Got No Hair (Byrd)	Star Talent	809
ST 281	Bye Bye Baby (Byrd)	-	-

PROFESSOR LONGHAIR AND HIS NEW ORLEANS BOYS - as above 1949

A 336	Mardi Gras In New Orleans (R.H.Byrd)	Atlantic	897
A 337	She Walks Right In (R.H.Byrd)	-	-
A 338	Hey Little Girl	-	947
A 339	Willie Mae	-	-
A 340			
A 341	Walk Your Blues Away (R.H.Byrd)	-	906
A 342	Professor Longhair Blues	-	-

(Atl. 947 as Rland Byrd & His N.O. Rhythm)

ROY BYRD AND HIS BLUES JUMPERS : Similar instrumentation

7804-3	Her Mind Is Gone (Byrd)	Mercury	8184
7805-1	Bald Head (Roeland Byrd)	-	8175
7806-1	Hey How Baby (Byrd)	-	-
7807-1	Oh Well (Byrd)	-	8184
7820	Hadacol Bounce	-	8184

ROY BYRD AND HIS ORCHESTRA - no details -

F 208	K.C. Blues	Federal	12061
F 209	Curly Haired Baby	-	-
F 210	Rockin' With Fes	-	12073
F 211	Gone So Long	-	-

PROFESSOR LONGHAIR & HIS BLUES SCHOLARS 1953

A 1173	In The Night (Byrd- Matassa)	Atlantic	1020
A 1174	Tipitina (Byrd- Matassa)	-	-

INFORMATION REQUESTED ON THE FOLLOWING
GOSPEL LABELS
Gospel, Sara, Sharon, Gerald, Cross, Apex

Send all additions and inquiries to ANTHONY ROTANTE
2059 McGraw Ave.
Bronx New York

LITTLE WALTER & HIS NIGHT CATS-

Walter Jacobs, (ampl.har.); Louis Miles, David Miles (el.gu.); Freddie Bellow, (dms.) Chicago 1953

U 7437	Juke (Walter Jacobs)	Checker	758
U 7438	Can't Hold On Much Longer (W.J.)	-	-
1052	Mean Old World (Walter Jacobs)	Checker	764
1053	Sad Hours (Walter Jacobs)	-	-

LITTLE WALTER J. probably same personnel

	Just Keep Loving Her	Chance	1116
	That's All Right	-	-

LITTLE WALTER

H 1004	Just Keep Lovin' Her	Herald	403
H 1005	Take A Walk With Me	-	-
H 1006	Rollin' Blues	-	404
H 1007	Boll Weevil	-	-

LITTLE WALTER AND HIS JUKES - as above -

U 4348	Off The Wall (Walter Jacobs)	Checker	770
U 4349	Tell Me Mama (Walter Jacobs)	-	-
	Quarter To Twelve	-	780
	Blues With A Feeling	-	-
U 4402	Lights Out (Walter Jacobs)	-	786
U 4403			
U 4404	You're So Fine (Walter Jacobs)	-	786
U 7604	Rocker (Walter Jacobs)	-	793
U 7608	Oh Baby (Jacobs-Dixon)	-	793
U 7673	You'd Better Watch Yourself (W.J.)	-	799
U 7674	Blue Light (Walter Jacobs)	-	-
	Last Night	-	805
	Mellow Down Easy	-	-

Marie Knight - continued from preceding page

Vocal Duet with Sister Rosetta Tharpe - Acc. by Sam Price Trio-Sam Price (p): Abie Baker (b): Herbert Cowens (dms) Sister Rosetta Tharpe (vo & gu) Feb. 1951

80597	I Want Jesus To Walk Around My Bedside Before I Die	Decca	48209
80598	Royal Telephone	-	-
80599	Milky White Way	-	48227
80600	His Eye Is On The Sparrow	-	-

Marie Knight (vo): with Ernie Gladney & Vivian Cooper -Larry Johnson (p): Everett Barksdale (gu): Billy Taylor, Sr. (b) Herbert Cowens (dms) June 5, 1951

81130	On The Battlefield	-	48253
81131	I'll Fly Away (duet with Ernie Gladney)	-	-
81132	Every Day Every Hour	-	48233
81133	My Expectations	-	-

Marie Knight (vo) with 'Jersey Joe' Walcott - Larry Johnson (organ) Sept. 24, 1951

81605	Have Faith	-	14594
81606	Say A Little Prayer	-	-

Marie Knight (vo)- Herman Stevens (org): George Duvivier (b): James Crawford (dms) Oct. 29, 1951

81787	Adeste Fideles	-	48262
81788	It Came Upon The Midnight Clear	-	-

Marie Knight (vo)- Herman Stevens (p): Grady Martin (el gu): Harold Bradley (gu): Farris Coursey (dm) : Ernie Newton (b)... Jan 22, 1952

W82211	Sit Down Servant	-	48285
W82212 A	* He's My Light (The Man Of Calvary) (Lucy Matthews)	-	28138
W82213 A	* Church In The Wildwood	-	-
W82214	Does Jesus Care,	-	48285 BYE 05/05

(on 82211 Miss Knight duets with herself)

* w/the Anita Kerr Singers

AN INTRODUCTION TO THE DEPARTMENT STORE LABELS

During the pioneering years of the record industry, the department store moguls, seeking new ways to increase the popularity of their stores, discovered the publicity value of the phonograph record. Negotiations were entered into the leasing of matrices and once agreements were made they proceeded to have their own records pressed with the name of the department store prominently printed on the label.

The earliest documented example of department store label printing is credited to MANHATTAN records which were sold exclusively by Siegel-Cooper of.... Chicago, Simpson Crawford Co., New York and Henry Siegel Co., Boston. Masters of this company indicated that Columbia and Imperial did the pressing for them from 1903 to 1907. Records also reveal that.. in some cases the Manhattan label was.. pasted over the original mother label.

It is presumed that MontgomeryWard, a mail order house with a multitude of stores throughout the United States followed'Manhattan'into production with the LAKESIDE Records, using masters which belonged or were leased from the Columbia Company. The Montgomery Ward name was absent from the label for the company preferred publicising themselves through their number one medium, mail order catalogs. They reversed this procedure by printing the store name on the boxes of their Lakeside cylinders which they sold simultaneously with their records.

SILVERTONE, an orange label with a picture of an Musical Piper on its side,was sold by Sears Roebuck during .. this same period. These also were taken from Columbia matrices with the master substituted in place of the catalog number on the label. There is no documented proof as to the year Sears Roebuck discontinued their orange Piper Silvertone series yet masters indicate that this label did not exist after 1917.

About 1914 the F.W. Woolworth Five and Dime Stores released the LITTLE WONDER Record which was priced at ten cents. This was a black five and one half inch disc with bold black print pressed into the center of the record. This label had been generally believed to contain abreviated versions of Columbia pressings... yet during an exclusive interview with the prolific recording artist, ---Wilbur Sweatman, he remembered making records for the Little Wonder Company in 1919.

In the 20's a number of Department Store labels appeared with masters mainly leased from the BD&M (Bridgeport Die and Machine Works) 11000 catalog series. Among these were Carnival, Lyratone,Mastertone, Pennington, Resona and the Ross Stores, the latter using the store monicker as their nomen. The over abundance of BD&M department store labels was created because of the energetic campaign carried on by the BD &M and their salesmen representatives who traveled up and down the east coast impressing the department store moguls with the publicity received by the placament of the department store name on the label. The leasing of masters made it possible for BD&M to press additional records, gain added profits and put themselves on an equal footing with Victor and Columbia, kingpins of the record world.

At this point Sears Roebuck began to release their triple threat to department store label printing: Challenge... Silvertone...and Supertone. Challenge,being the first to have the Sears Roebuck name printed on the label, used Gennett matrices in the beginning. After their maiden year they combined(in most cases) Plaza matrices alongside Oriole McCrory-five and dime pseudonyms. Silvertone,making the rounds for the second time, issued in turn Pathe, Federal, Gennett,Harmony,&Plaza masters with Federal being the prominent source. Supertone's favorite was Gennett. (Sears Roebuck's'Supertone' should not be confused with that of Straus and Schram of Chicago who were leasing Grey Gull and Harmony masters at different periods.)

Olympic was a great presser of department store labels. Under their helm

they had Ross Stores, Majestic, MacLevin and Arthur Hall Melody Shop. It is of im-portance to point out that BD&M leased its masters from Olympic as well as many other companies and distributed them in turn to the department stores.

Plaza(Banner) was represented by McCrory's'Oriole'and Carl Henry's ' New-phonic ' as well as many of the above.

Cameo leased its masters to Kress Stores 'Muse' label.

Emerson and Pathe furnished their masters to the John Larkin Stores of Buffalo for the Symphonola label and to the Davega Stores for the Davega record.

About 1928 F.W. Woolworth advertis-ements publicised ten inch Madison records (bearing Grey Gull masters) at a new low price of ten cents. These records were the least expensive and perhaps the worst pressed of the group..for the playing grooves had tendencies to show wear after an initial playing.

One year later there were few department stores who were leasing masters. Occasionally one would gamble on popular-izing their commercial institution only to be dismayed by the lack of good response for the records. Generally it was believed that the radio medium plus the effects of the depression caused a slack in the sales of department store phonograph records. At times a departmentStore would release a record commemorating an holiday or an anniversary.

Among the last to sell department-store labels were S.H. Kress, Montgomery Ward and Sears Roebuck. It has not been established whether early Romeo was a de-partment store label, nevertheless the later records by this company bearing Am-erican Record Corporation masters were definite products of S.H.Kress. A company envelope confirms this. Montgomery Ward inaugurated its new policy of selling records under their own name about 1934..leasing from Bluebird, Victor and Varsity respectively. This label had a short life for after 1940 MontgomeryWard Records had completely disappeared from the catalogs and supplements. In the interum Sears Roebuck were leasing masters from American Record Corporation and Okeh and were applying them to the Conqueror label.

In 1942, after the demise of Conqueror, Silvertone made its third appearance taking predominantly from the Colum-ia Record Company. Sears Roebuck,one of the first to sell department store label became the last to give them up. In 1943 they discontinued their Silvertone label. (Ed.Note:It has been reported that Silvertone has been recently revived by the Sears Robuck Company.)

Department Store labels which had the distinction to be part of the growth of the record industry are today just a group of historic memories. The advance-of communications and transportation has about eliminated the once sound idea of using the department store label as an advertizing medium..

DIRECTORY OF DEPARTMENT STORE LABELS

BELL RECORDS	W.T. GRANT
CARNIVAL	JOHN WANAMAKER NEW YORK
CHALLENGE RECORDS	SEARS, ROEBUCK AND CO
CLICO DISC RECORD	THE CLINTON CLOSE CO. TOLEDO OHIO
CONQUEROR RECORDS	SEARS, ROEBUCK AND CO.
DAVEGA	S.B. DAVEGA CO. NEW YORK
DIVA RECORD	W.T. GRANT
FAULTLESS CONCERT	JOHN M.SMYTHE COMPANY CHICAGO ILL.
GENNETT PERSONAL RECORDING	DEPARTMENT THE PALACE DEPARTMENT STORE, GREENVILLE OHIO
LIBERTY MUSIC SHOP	LIBERTY MUSIC SHOP 795 Madison Ave 450 Madison Ave 10 East 59 St. N.Y.
LITTLE WONDER RECORDS	F.W. WOOLWORTH
LYRATONE	ABRAHAM AND STRAUS BROOKLYN N.Y.
MAC LEVIN	MAC LEVIN SHOP INC.
MADISON	F.W. WOOLWORTH
MAJESTIC	THE ROSS STORES
MANHATTAN	SIEGEL COOPER CHICAGO
	SIMPSON CRAWFORD CO N.Y.
	HENRY SIEGEL CO BOSTON
MASTER-TONE	KAUFMAN & BAER CO PITTSBURGH PA.
MUSE PHONOGRAPH RECORD	KRESS STORES
NEW PHONIC	CARL HENRY INC. NEW YORK
ORIOLE RECORDS	McCRORY'S
PENNINGTON	L. BAMBURGER & CO.,NEWARK N.J.
RESONA RECORDS	THE CHARLES WILLIAMS STORES INC.N.Y.C.
RIALTO	THE RIALTO MUSIC HOUSE 330 S.State St.Chicago
ROMEO	S.H. KRESS
ROSS STORES	ROSS STORES
SCHIRMER	SCHIRMER
SHAMROCK STORE	SHAMROCK STORE1334 Third Ave N.Y.C.
SILVERTONE RECORD	SEARS ROEBUCK AND CO.
SILVERTONERECORD (blue	label 5000 series) Sears Roebuck-Chicago
SQUARE DEAL DISC	A. D. MATTHEWS' SONS-BROOKLYN
SUPER TONE	STRAUS AND SCHRAM-CHICAGO
SUPERTONE	SEARS ROEBUCK AND CO.
SYMPHONOLA RECORDS	LARKIN CO. INC.
THE THOMAS RECORD	JOHN H.SMYTHE MDSE CO.
VIM RECORD	THE VIM COMPANY CHICAGO ILLINOIS
WISE	THE WISE COMPANY NEW YORK N.Y.
HOCHSCHILD,KOHN & CO.	HOCHSCHILD, KOHN & CO, BALTIMORE

RC ******* FORD DABNEY DISCOGRAPHY ******* LK

This is an initial presentation of discographical statistics about one of our leading negro pioneers of syncopation, FORD T. DABNEY.. It is hoped that the following data will give emphasis to a more profound study of this man's life and times.

It was at the Aeolian company inception in 1916 that Ford Dabney led his group of musicians into their record-ing studios. At this time another group, the Original Dixieland Jass Band, were also testing their abilities for their first vertical cut recordings with the Aeolian people. Both groups must have been essentially experiments as far as this company was concerned. The ODJB recorded just a few sides before leaving them for the more universal lateral recording procedures of the Columbia and Victor companies. This left Dabney to continue on with his recorded presentations up to 1920. Due to the vertical cut of the Aeolian output it is practically impossible to play any of Dabney's discs on the conventional 78 RPM phonograph unless you would be fortunate enough to own one of those Aeolian/Brunswick phonographs equipped with the special playback or attachment.This phenomena has caused Dabney's records to become increasingly rare today and thereby has prevented studious research of his music.(exceptions- just a few sides of Dabney's music can be found on the lateral cut products- of Vocalian and Paramount records however they are not representative of his recording career)..

Musically, one may refer to Dabney's recorded arrangements as being secure with a good rhythmic beat.His repetoire was composed of marches, blues, rags, one-steps and varied interpretations of 'tin-pan alley' standards. They were good examples of the music of that day and can serve as an appreciation for those students who desire a better understanding of pioneering orchestrated syncopation. Dabney surrounded himeself with the best negro musical talent in New York. Cricket Smith was his choice for the trumpet spot. Previously there has been just a vague mention of Cricket's recordings yet the majority of the following Aeolian sides boast his legendary horn. One record which gives an ideal account of his drive and spirit is to hear him during an ensemble... passage in a 1917 version of 'Darktown Strutter's Ball (1204). He virtually blazes away from the strict arrange-ment and injects his own musical temperament into the score. Aural investigation of other recordings by Ford Dabney may present the brass display of Cricket Smith.

Florenz Ziegfeld, one of America's greatest showmen, apparently realized the potentials of this negro organization by contracting them for his successful 'Midnight Frolic Revue'. Ford Dabney was a well known musician, composer and conductor even before his apperance with Ziegfeld's revue. He along with James Reese Europe were making important contributions to the development of our dance music by writing many of the scores which did serve as the musical background for the dancing Irene and Vernon Castle. The terpsichore of the Castles plus the music of Europe-Dabney opened a new door of popular musical excitement here in America.

**** THE FOLLOWING RECORDS HAVE BEEN EXAMINED BY THE COMPILERS ..unless otherwise indicated****

COLLECTIVE BAND PERSONNEL (provided by Ford Dabney)
CRICKET SMITH- TRUMPET: NAPPY LEE-TROMBONE: EDGAR CAMPBELL-CLARINET: ALONZO WILLIAMS-SAXAPHONE: JOHN HAYWOOD-BRASS AND STRING BASS: FORD DABNEY- PIANO: DENNIS JOHNSON-DRUMS: (on some records.. 2 violins were added, they being ALLIE ROSS and 'BUTTERCUP')

AEOLIAN -------RECORDING SPAN 1916/1920

ARTHUR FIELDS ACCOMP BY DABNEY'S BAND			
	Darktown Strutter's Ball	AE VO.	1204
DABNEY'S BAND WITH ZIEGFELD'S MIDNIGHT FROLICS			
	The Jass "Lazy Blues"	AE VO	1218
	That's It	-	-
DABNEY'S BAND (listings taken from Ae Vocalian catalog - next 4 sides)			
	Darktown Strutter's Ball	AE VO	1219
	Paddle-Addle In Your Little Canoe	-	-
	Melody and "Cheer Up" - Intro:Beautiful Queen of The Nile (12")	AE VO	36002
	Cheer Up Liza-"Cheer Up"-Intro: Won't You Follow Me There? (12")	-	-
DABNEY'S BAND WITH ZIEGFELD'S MIDNIGHT FROLICS			
	Pussy Willow	AE VO	1243
A455	Sally Trombone	-	-
DABNEY'S MILITARY BAND			
803,806	Old Sammies March	AE VO	12004
?43	A Winning Fight	-	-
DABNEY'S BAND WITH ZIEGFELD'S MIDNIGHT FROLIC			
969	Hello Central Give Me No Mans Land (12")	AE VO	36202
971	I'm Sorry I Made You Cry (12")	-	-
1091	Feist's All Hit Medley intro: Everything is Peaches,Katy,etc. (12")	AE Vo	36205
DABNEY'S BAND			
1143	Swinging Along	AE VO	12066
1144	Springtime	-	-
ARTHUR FIELDS ACCOMP BY DABNEY'S BAND(next 2 sides listed from 'Talking Machine World'(4/19)			
	Johnny's In Town	AE VO	12101
	Sarah Come Over Here	-	-
DABNEY'S BAND WITH ZIEGFELD'S MIDNIGHT FROLIC			
	Indigo Blues (listing taken from TMWorld 3/19)	AE VO	12097

FORD DABNEY DISCOGRAPHY - continued-

DABNEY'S BAND WITH ZIEGFELD'S MIDNIGHT FROLIC

1266	Mr. Souza's Yankee Band (12")	AE VO 36205
1483	Rainy Day Blues	AE VO 12105
1485	A Foxy Cury For The Blues	- -
1486	Lassus Trombone	AE VO 12119

DABNEY'S BAND

1734 ?	Keep Smiling	AE VO 12125
1755	How Ya Gonna Keep 'Em Down On The Farm -intro: My Bonnie Lies Over The Ocean; Come On Papa	- -
	Easy Pickin's (this listing taken from TM World 6/19)	AE VO 12152
	Missouri Blues (" " " " " " ")	- -
	Miss Trombone (this listing taken from TM Journal 7/19)	AE VO 12167
	Old Glory Goes Marching On (this listing taken from TM Journal 7/19)	- -
2183	Squealing Pig Blues	AE VO 12179
2184	Frisco's Kitchen Stovers	- -
2287	Beautiful Ohio Blues	AE VO 12195
2372	Slow Drag Blues	- -

ARTHUR FIELDS - ACCOMP. DABNEY'S BAND (next two sides listed in TM World 11/19)

	There's A Lot of Blue-Eyed Mary s Down In Maryland	AE VO 12206
	Spanking The Baby	- -

DABNEY'S BAND (next two titles listed in TM Weekly 11/19)

	Florida Blues	AE VO 12211
	Lonesome Blues-intro: Broken Hearted Blues	- -

DABNEY'S NOVELTY ORCHESTRA -(extracted from TM World listings 1/20)

	Blues My Naughty SweetieGives To Me	AE Vo 12245
	Now I Know	- -

DABNEY'S BAND

2692	Camp Meeting Blues	AE VO 12246
5005	What's Worth While Getting- intro: Poor Little Butterfly	AE Vo 14001
5007	Round The Corner- intro: It's Great To Get Married	- -
5257	Wedding And Shimmie And Jazz	Ae Vo 14031
5260	When My Baby Smiles	- -
5262	My Laddie	Ae Vo 14015

FORD DABNEY'S SYNCOPATED ORCHESTRA (personnel provided by Ford Dabney)

Personnel: PIKE DAVIS, WESLEY JOHNSON- TRUMPETS: JOHN REEVES- TROMBONE: HERCHEL BRASSFIELD-CLARINET & SAXAPHONE: ? -SAXAPHONE: ? & BRASS & STRING BASS: TRACY COOPER, WILLIE CARROLL- VIOLINS: FORD DABNEY- PIANO: MOSE ROSS- DRUMS ....

Release date: c. July 1922

1017	2	Sweet Man O' Mine	Pu. 11121(BD&M);Pu.11120(UPC): Para.20120: Ba. 1061
1018	3	Bugle Call Blues	Pu. 11125(NYRL);Pu.11124(BD&M): Para.20125: Fam.3120
1043	2	Doo Dah Blues	Pu. 11122(BD&M);Para.20120: Ba. 1061

***** grateful acknowledgement to Walter C. Allen for statistical additions to the above Paramount, Puritan etc. listings ******

Abbreviations: AE VO -- AEOLIAN VOCALIAN
PU.-- PURITAN
PARA.--PARAMOUNT
FAM.--FAMOUS
BA.--BANNER
BD&M-- BRIDGEPORT DIE AND MACHINE(*)
NYRL-- NEW YORK RECORDING LABS. (*)
UPC-- UNITED PHONOGRAPH CORP. (*)

(*)... The last three items listed above are names usually found on the Paramound-Puritan combine of record labels. It has been determined that mention of the 'recording lab.' or 'pressing plant' of this combine has aided the researcher in filtering out all the errors and misconceptions that have existed for many years concerning these particular labels.

********** RECORD RESEARCH **********

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EDITOR LEN KUNSTADT
ASSOCIATE EDITOR BOB COLTON
ART DIRECTOR JAMES VAZOULAS

BOOKER'S JAZZ BAND DOMINO 3474-B
1-5789-2P The West Texas Blues (Booker)
The group is an interesting negro jazz combination consisting of Tmpt,trombone, clary, sax piano banjo..possibly one other trumpet Soloists.. Tmpt. & Sax..
Is this the Booker(sax) who made a solo coupling for the Okeh line.

HENDERSON, FLETCHER -his Ajax 's
Some of the above items were dis -covered under the 'Sawing Six'& 'Seven Brown Babies' credits.... Recently there has been conflict -ing statements whether all Ajax Hendersons were authentic. Were these sides made in Chicago? Comments are welcome...

HITTER, RICHARD BLUE KNIGHTS(Gnt) & CABINEERS(Evbdy
Richard Hitter's name was brought to the attention of Elmer Schoebel (reputed to be the director of the Gennett session). Scheebel did not recall Hitter or the Blue Knights or the Gennett session...
Schoebel, upon listening to the 'Everybody' (1063) version of:
RIVERBOAT SHUFFLE S.A.H. 4 SA664-2
BREAKIN' THE LEG- S.A.H. 5 SAH 5-2
declared that his was not his org -anization..
Refer to J.D. p.695 for other Hitter items...

JACKSON, JIM - VICTOR 21236
My Monday Woman Blues(Take # 1)
My Mobile Central Blues(Take #4)
Anita Sheer of New York requests information about history of above Blues singer.. Both of the sides are credited to the vocalist and the label also list -singing with guitar-
This coupling has been omitted from the discographies..

KANSAS CITY FIVE-LOUISVILLE BLUES
The above side(Pe.14377-n105644-1) appeared on Pathe 036196...(same title master and take) as by D'ONIVAS & ORCH.. D'Onivas or SAVINO was a recording official at Pathe-Perfect studio. For other reference about KC5 see 'Playback' July 1949 & March 1950 & your disc -ographies.

ORIGINAL LOUISIANA FIVE-LYRATONE (see front cover)
Personnel wanted.....
Lyratone 11413- The Original Louisiana Five
San (1869-2) Oriental Fox Trot
The Hoodoo Man (1870-2)Fox Trot
Instrumentation:Tpt,cl,tmb,p,dms.
Press clipping." The Original Louisiana Five of which Al King is director has just terminated an engagement at the Melodyland N.Y. where they have been playing for some time.The organization

Origo La. 5- continued-
has just recorded several popular selections for the Triangle discs"
Source:.....see TMW p.48 Sept 1924
..... Another item by the'Five' is the following:
The Original Louisiana Five-
on Ross Stores 11417
Louisiana Toddle(11012 B-1)foxTrot
Too Tired(11013 B-1) fox trot
According to 'Hot Discography' p.154.. the above recording also appeared on Triangle 11417 under the same name. This recording'was made exclusively for the... Ross Stores'...

MONETTE MOORE - VICTOR 20484
Hard Hearted Papa - take # 2
Moaning Sinner-Blues-take # 2
George Blacker of Cheshire Conn, requests pertinent information about the above artist. First side credits (Phil Worde-Edgar Dowell)... reverse (B. Christian-G.Smith) Label lists 'Blues Singer with Orchestra.'
Mr. Blacker comments that the orchestra is at least mildly...'hot'. This coupling has been omitted from the discographies.

JAMAICA JAZZERS - OKEH 40117
s-72-514-A You Don't Know My Mind Blues
s-72-515-A West Indies Blues
The above items were heard by Clarence Williams and he confirmed that Thomas 'Fats'Waller was the pianist and that the two kazooists were Clarence Todd and himself.

The YELLOW JACKETS - Br. 4773
Who's the hot college lads, if they be college men,on a Brunswick version of 'Ramblin' Wreck From Georgia Tech' - vocal with instrumental accompaniment.
Trumpet,clarinet,& trombone are featured. The reverse side is an uninteresting piece(jazz-wise)entitled 'Alma Mater of Georgia Tech' -vocal with piano.

SEVEN MISSING LINKS- Pe. 14480
Milenberg Joys n 106159-1/ Angry n 106168-1
Woody Backensto had the opport -unity to play the above coupling for ex-Reser pianist,Bill Wirges. It was previously believed that the 'Links' waxings belonged to the prolific recording Reser org-anization... However Bill Wirges has confirmed that this was not the case with the 'Seven Missing Links'
Instrumentation:(aural identification....
ANGRY .. 2 tmpts, 2 or 3 reeds, tmb. bnj, xylophone, piano & tuba.. solo- tmpt.
MILENBERG JOYS..same instrumentation as above except tuba & xylophone seem to be missing solo.. tmpt & clary
Ref..see initial issue of RR.....

SAVANNAH SYNCOPATORS-Br.7124(Noone)
A copy of the above item has been recently examined. The discographies (see Index to Jazz p.7,Vol.#4 and NHD -p.25) so indicate that the coupling is indeed a Jimmie Noone organization complete with the excellent services of trumpeter, George Mitchell. Both reference works also include such mention of instrumentation as trombone, clarinet, alto,piano, guitar, tuba and drums. NHD lists Helen Savage as vocal on both sides whereupon'Index to Jazz' gave Miss Savage vocal credit just for 'After You've Gone'. NHD further lists C4687 and C4688 on'My Melancholy Baby' and 'After You've Gone' respectively. The recording date was October 12,1929. However a visual and aural examination of the actual recording tells a story which differs somewhat from the discographical description of the Noone record.
VISUAL: Br. 7124 -THE SAVANNAH SYNCOPATORS - After You've Gone-fox trot-vocal chorus by Helen Savage/ My Melancholy Baby- fox trot-
****** No master nos. were seen and the vocalist, Helen Savage is heard on just one side as the label so lists.
AURAL: The instrumentation consists of Noone's clarinet, an altoist, pianist, cymbal and probably an under-recorded tuba. THERE IS NO AURAL EVIDENCE OF A TRUMPET, TROMBONE OR GUITAR..The group resembles the work of Noone's Apex Club ensemble.....

THE SIZZLERS- Edison
Somebody Stole My Ga , ga Diga Doo
The above item was found in an Edison release sypplement (1/29). Mention was made that 'Novelty Instr umental with Singing'described the activity of this group..
Comments from anyone owning this item would be well received.

ORIGINAL DIXIELAND JASS BAND- CO.A2297
Darktown Strutters' Ball (77086)
Two takes have been issued of this historic item; they being (3) & (4).. The boys treated the 3rd take with more verve and spirit. Take #4 seems to be a mite slower.

JUS DARCY ORCHESTRA - CHA-DAR 501
Hodge Podge(Mooney) N - 1273
Oasis (Fotin) N - 1275
Here is a label and an organizat-ion that warrants investigation. The group has an early 1940 sound featuring good trumpet,tenor and trombone solo endeavors(Hodge Podge). The reverse has a good tenor passage..
The combination is aurally a cross between the late 1930'Harlan Leonard'& 'Boots and his Buddies'aggregations.

Abbreviations..
NHD - New Hot Discography- This is a published discography.
J.D.-JAZZ DIRECTORY -this is too a published discography....
TMW- Talking Machine Weekly

continued on page 19.....

ETHEL WATERS - HER RADIO BOW- " 1922 "

Since Ethel Waters career is coin--cidental with the growth of Blues and jazz, information about her early pioneering adventures is most welcome.

Miss Waters in her autobiography(1) briefly recalled her first radio-broadcast for a New Orleans network. Through the medium of a Talking-Machine Weekly Report it is now possible to elaborate on Ethel Waters most interesting recollection....

April 26, 1922 (Excerpts) See numbers below for supplementary notes.
"LYRIC THEATRE....THIS WEEK.....IN NEW ORLEANS....OVERFLOW CROWDS TO SEE ETHEL WATERS-BLACK SWAN TROUBADOURS. THIS COMPANY COMPOSED OF SINGERS AND PLAYERS WHO MAKE BLACK SWAN RECORDS (2) AND WHO HAVE BEEN ON TOUR FOR OVER FIVE MONTHS (3) ATTRACTED SO MUCH ATTENTION THAT THE NEW ORLEANS DAILY, THE TIMES PICAYNE, ONE OF THE LARGEST OF WHITE DAILIES IN THE SOUTH ENGAGED THE COMPANY TO SING AND PLAY THEIR FAMOUS JAZZ NUMBER 'DOWN HOME BLUES' (4) & OTHER SONGS OVER THE RADIOPHONE THROUGH THE NEW ORLEANS BROADCASTING STATION.....THE CONCERT WAS HEARD IN 5 STATES AND IN MEXICO AND THOUSANDS OF RADIO FANS HEARD ETHEL WATERS.....ADDS ANOTHER STAR TO HER LAURELS AS BEING THE FIRST COLORED GIRL TO SING ON THE RADIO. SHE WAS ACCOMPANIED BY THE BLACK SWAN JAZZ MASTERS.(5)..... "

NOTES:
(1) HER AUTOBIOGRAPHY...'HIS EYE IS ON THE SPARROW'... see page 195
(2) BLACK SWAN RECORDS....A company which was supposedly made up of negro recording artists and which issued records from February 1921 continuing to about mid-summer 1923.
(3) ON TOUR FOR FIVE MONTHS....significant mention in the above article of the longetivity of Ethel Waters tour (at least five months) is a subject for further research. The absence of director, Fletcher Henderson plus an indeterminate number of sideman from the N.Y. studio of Black Swan..during this interum (Dec.1921 to May 1922)pre-sents the problem of who was on hand to serve as the orchestral accompaniment for the other recording Black Swan artists & Vocalists. It has been suggested.....

(a) That the touring Black Swan troupe made periodic trips back to New York to record (most laborious if they did.
(b) That other organizations such as the ones of F.Dabney, James P.Johnson Sam Wooding or Eubie Blake lent musicians to Black Swan to fill the musical vacancies left by Henderson and group.
(c) That the Black Swan Company filled in their repetoire with recordings that were originally made by other companies. It is a known fact that during this time Black Swan was in the midst of issuing many records under the cloak of manipulated pseudonyms.. Perhaps one of the most glorious examples of pseudonym skul--duggery was to find that Ethel Waters' Jazz Masters-Spread Yo' Stuff/ Snuggle (Close To My Heart) on Black Swan label 10070..had nothing to do with Ethel Waters or her Jazz Masters. The tell-tale Olympic catalog numbers in the wax of this particular Black Swan item indicated that "Spread Yo'Stuff" was listed as an orchestration by the then very popular 'Palace Trio' (Wiedoeft & Co.) And 'Snuggle' was a musical presentation of the equally popular 'Van Eps Quartette'. Both sides had been previously issued on the Olympic record (cat.nos. 15101-B and 15110-B respectively). The use of Ethel Waters name to cloak the identity of two olympic groups was just one of the many devices that Black Swan employed'to keep its head above water.'
(4) DOWN HOME BLUES.....This recording was Ethel Waters initial presentation-for the Black Swan Company..it proved to be a commercial success. It was first released c. May of 1921 and it was reissued at least in two later periods.
(5) BLACK SWAN JAZZ MASTERS.....This was a name given to a group of musicians under the directorship of Fletcher Henderson who served as the musical accompaniment for many of the Black Swan records. The personnels-were pickup groups.

'Record Research' heartily recommends the BEN SELVIN DISCOGRAPHY compiled by noted researcher,Woody Backensto..... Interesting..informative...educational limited editions are available by remitting $1.00 to: Woody Backensto ..37 N.Girard St., Woodbury,New Jersey.

****

* 'EDISONIA' BY RAY WILE *

****

ELECTRIC REPRODUCTION OF EDISON HILL AND DALE RECORDS

The hill and dale record presents many problems for the collector who wishes to play them. The recording system is one which has dropped out of use (the last manufacturer of hill and dale transcriptions went out over a year ago I believe) and few manufacturers make a pickup that will play such a type. How can the collector reproduce them? HE HAS SEVERAL ALTERNATIVES:

(a)The easiest is to locate an old Edison machine and play the records acoustically. This does reproduce them, but more could be obtained electrically.

(b)The collector might be able to discover one of the Edison radio phonograph combinations that were made in 1928 and 1929. These were equipped with universal magnetic pickups and did a good job of reproduction. Yet in most of these cases the rubber stops within them have hardened and they cannot play without extensive repairs.

(c)A Third method is to modify an original machine to play electrically. The NORTONS, departed owners of the defunct WOODYMAY RECORD SHOP in Boston, Mass. did this. They took an original arm, and removed enough of the tube at the collar to position a cartridge sideways. A cello string was attached to a needle and then the needle was inserted into the cartridge. The other end was attached to the original Edison needle assembly. When this was done the steel needle was moved back and forth in the cartridge until the best reproduction was achieved and then fixed in place.

(d)One other method is using a special bent stylus. This is mounted so that the needle appears on one side of the cartridge. This allows the hill and dale motion to be transmitted in the regular lateral cut fashion. Such a needle was & may still be available from J.R. HARRISON 8 Page Rd. Bedford, Mass. (1952 information) I have heard conflicting reports om the success of this procedure.

(e)A Fifth method is to buy a high-fidelity hill and dale pickup. AUDAK of Five Hundred Fifth Avenue, New York City made one and I believe FAIRCHILD of 154th St. and 7th Avenue in Whitestone, New York did likewise. Yet in these cases the price is high and the range is unnecessarily broad.

Recently an English Collector's (*)shop arranged to have a supply of Bender opposed to Twister type ROCHELLE SALT CRYSTALS made. Because of this development they began supplying hill and dale pickups and crystals to the retail trade. I have used one for two months and can now report on it.

(a)First of all it is inexpensive- -$9.00 for a pickup arm and cartridge.

(b)Lifelike reproduction can be obtained.

The entire outfit came without instructions for mounting but should be mounted at about 9½ inches from the turntable pivot. The turntable must be completely level and the records must be cradled to prevent rocking. If this isn't done a tremendous thumping is heard.

One disadvantage is that the needle tip is sapphire. (the Edison tip was always diamond) Because of this the edge of the cartridge may soon have to be retipped. There are places where this can be facilitated.TETRAD, located at 62 St. Mary St. in Yonkers N.Y. is supposed to be reliable. They will also replace old reproducers if you inquire. The reproducer mentioned is available from the RECORD COLLECTOR'S SHOP(?), 61, Fore St... Ipswich, England. Service is slow so expect a wait.

ADDENDA:

With the exception of the very early issues all Edisons were pressed slightly off center. I believe that this was done to aid in the tracking of the reproducer. Nevertheless it does add noise in modern reproduction. Because of this and other peculiarities inherent in hill and dale playing, the treble and bass controls should be at the mininum and turned only enough to provide lifelike reproduction.

****

ON THE NEXT PAGE
RAY WILE
PRESENTS
AN
EDISON
DATING CHART

******** ********

****

DATING EDISON RECORDINGS

Sometime ago the late J.L. Norton at Woodymay produced a listing which HOBBIES magazine reproduced. Since it is buried in an early post -war issue we are reproducing it here for your use; along with a few additions of our own.

YEAR	MATRIX NUMBERS
1912	1 - 1200
1913	1201 - 2582
1914	2583 - 3199
1915	3200 - 4299
1916	4300 - 5300
1917	5201 - 5600
1918	5601 - 6269
1919	6270 - 6999
1920	7000 - 7759
1921	7760 - 8320
1922	8321 - 8700
1923	8701 - 9360
1924	9361 -10170
1925	10171 -10600
1926	10601 -11356
1927	11357 -18150(*)
1928	18151 -18991(#)
1929	18992 -19343(**)

(*) In 1926 the numbers 12000 - 17999 were set aside for long playing Edison discs.

(#) The first electrics were issued this year. No data on which number was the earliest electric.

(**) The Nortons listed August 13, 1929 as the last day of recording... The Edison company issued lateral cut discs in 1929 with a different mold system. These are decidedly not common since they were on sale only a limited time. Correspondence with the Edison company brought forth the following information " The first mold of the lateral- cut record was made January 6, 1928, but it was not listed in the catalogue. The last mold number was recorded October 19,1929, but this was not listed either."
The last release was the release for October or November 1929.Several titles were in production at the time the Edison people went out of the record business and were sold at general auction. They may turn up but I haven't seen them..

More Edison ramblings next issue.....

Forward inquiries to RAY WILE
138-47 BARCLAY AVENUE
FLUSHING 55 L.I. N.Y.

CONTINENTAL JAZZ DISC-OLOGY

A COLUMN DEDICATED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

by
HAL FLAKSER

RECORDED JAZZ IN ITALY 1933 - 1943

PART II

Re: the Orchestra " Circolo Jazz-Hot" sides adverted to in Part I (p.13) with respect to the recording date (1936), the approximate month of recording was ca. October. This information came to hand just subsequent to the distribution of Vol. I No. I.....

This facet of the Pre- War jazz scene in Italy brings into focus a rather interesting article in "The Discophile".. (No. 39 - Dec. 1954, pp. 14-15) concerning the recording activities of one HARRY FLEMMING whom G.Barazzetta, the no -ted Italian jazz critic, mistakenly assumes to be trombonist, Herb Flemming.Barazzetta lists incomplete details of three recording sessions in Milan by the Flemming orchestra - one in 1933 and two in 1938. Six sides are listed for the 1933 session. Actually ten sides were both recorded and released. The precise recording date and personnel are unknown. Additional information with respect to titles, labels, catalogue release nos. & recording is hereunder ap -pended. Those titles, labels, catalogue nos. & recording date underlined indicates that information that did not appear in the "Discophile " article cited above

		MILAN ? 1933	
	HARRY FLEMMING e LA SUA ORCHESTRA	CO (IT)	RGL (SP)
CB ?	" Ogni Lacrima Un Sorriso " (vcl.: 'In Italian' ? Crivel)	CQ 1323	DK 8966
CB ?	" L'Amore E' Un Pizzicore " (vcl.: 'In Italian' ? Crivel)	CQ 1323	
CB ?	" Pot-Pourri Dal Film '42 a Strada' " (Vcl.: 'In English' Harry Flemming	CQ 1324	
CB ?	" One Little Word Led To Another	CQ 1324	DK 8960
CB ?	" Paris" (Vcl.: 'In English' Harry Flemming?)	CQ 1326	
CB ?	" On My Way Back Home "	CQ 1326	
CB ?	" Someday We'll Meet Again "	CQ 1327	
CB ?	" Ain'tcha Kinda Sorry " (vcl.: ?)	CQ 1327	
CB ?	" Dixie " (vcl.: ?)	CQ 1328	DK 8960
CB ?	" Stormy Weather " (vcl.: 'In English ' ?)	CQ 1328	DK 8966

HISTORICAL NOTES: It is extremely doubtful that the above personnel (with the exception of Harry Flemming) consist- ed of musicians other than Italian and was probably constituted by a recording - studio group fronted by Flemming who had an extraordinary reputation in Europe - and especially in Spain and Italy - as a showman and promoter of ex- travagent revues in the music halls of the leading cities on the continent. Harry Flemming was not a musician al- though he was a dancer of sorts. Little is known of Flemming's background. He appeared in Europe in the mid- 20's, always travelled with a personal retinue of at least twenty dazzling continental beauties, consorted with royalty and was reputed to be in possession of a chauffeured-driven Rolls Royce. Flemming resided in Italy for a consid- erable length of time during the 1930's. It is quite difficult to appraise the musical content of the above ten sides; and this author highly doubts the possible jazz- worthiness of same - although from an historical point of view they may be interesting as demonstrations of rhythmic show- piece tunes played by an Italian studio combina- tion.

Flemming recorded six additiona sides in Milan in 1938. Barazzetta lists four of these sides as having been record -ed in the "Spring"of 1938. They were probably recorded in March of that year. The personnel again is unknown... It can be definitely stated that the orchestra did not include trombonist, Al Wynn as was reported to Barazzetta by Italian collector Neki Libohova who was positive that "trombonist Al Wynn visited Italy with Harry Flemming's orchestra during his second tour around 1938." As a matter of chronological accuracy, Al Wynn was, during the early part of 1938, an automobile salesman in Chicago, having returned from Europe several years before (I.E. previous to 1938). The orchestra led by Harry Flemming for these two sessions was a 16-piece all- white Italian orchestra consisting of the following instrumentation: 3 trumpets, 2 trombones, 4 reeds, 2 pianos, tuba, bass, guitar, drums and one ? instrument.

		MILAN, ca. MARCH 1938
	HARRY FLEMMING e' LA SUA ORCHESTRA	co (IT)
CB ?	" With All My Heart " (vcl.: 'In English' ?)	DQ 2617
CB ?	" Man Of My Dreams " (vcl.: 'In English' ?)	DQ 2617
CB ?	" Rigmarole "	DQ 2618
CB ?	" Margo " (*)	DQ 2618

(*) This side is probably worthless from a jazz point of view being a " Rumba- Serenade"

		MILAN, APRIL 2, 1938
CB 8688	" Stompin' At The Savoy "	DQ 2637
CB 8689	" Quando Piove Con Il Sole " (vcl.: Nada Villefleur)	DQ 2637

Continued - CONTINENTAL JAZZ DISC- OLOGY

In the concluding paragraph of "The Discophile" article (p.15) the confusion in identity between Harry Flemming and Herb Flemming again crops - up. Albert McCarthy quotes Alexander Hyde (M-G-M music supervisor) that he(I.E. Hyde) recorded for Vox (G) in Berlin and recalls using some of Wooding's men among who was "Harry Flemming ". The article concludes by requesting information concerning details of these records and the names of the musicians in question. This author has no information concerning the details of the records; however the author is informed by Tenor saxist & clarinetist Gene Sedric that he and possibly Herb Flemming (not Harry Flemming)participated in a Hyde recording session ca. June, 1925. At most only these two musicians from Wooding's orchestra recorded for Hyde who led a largish White American orchestra in Berlin in the mid 1920's.

ADDITIONS AND CORRECTIONS TO " JAZZ DIRECTORY "

Vol.I, P. 1 CECIL AAGARD AND HIS SWINGSTERS
KPO 3609 released on HIT (Am) 8055
KPO 3610 released on HIT (Am) 8056
KPO 3611-1 released on HIT (Am) 8055
KPO 3612-1 (*) released on HIT (Am) 8056
(*) Released on HIT (Am) under title of " DANISH BLUES "
Of these two sessions can any reader supply the: (1) takes of KPO 3609, 3610, 3676, 3677, 3678, 3679;
(2) exact recording dates
The recording location of the two sides on Od 5013 is "Stockholm Sweden". Recording date. ? 1942
The proper label designation should read "Od (Sd) D5013"
NOTE: Spelling of "AAGARD " as cited in "J.D." is incorrect. The proper spelling is "AAGAARD"

Vol. I p. 1 LEON ABBEY 'S RUMBA - ORKESTER
The alto saxist listed as "LAVIER" should read Arthur "Lanier" who also on this date, plays baritone sax. This is the musician who has been erroneously listed as "Chester" Lanier on the March, 1935 UL(F) Freddy Taylor date. The correct Christian name is "Arthur". The four sides appended hereunder were recorded ca. Sept., 1938.

4455SS	"Amapola" (*)	SONORA (Sd) 3799
4456SS	"La Guajira" (*)	SONORA (Sd) 3799
?	"Tabou"	SONORA (Sd) 3411
?	"La Conga Je Jaruco"	SONORA (Sd) 3411

(*) Vcl.: Florentino Frontella (in Spanish)
HISTORICAL NOTES: It is indeed a great pity that the above four sides are the only known recorded examples of the great Leon Abbey orchestra which was resident in Europe all through the 1930's. The first two sides(which this author has) are completely worthless from a jazz point of view.

DISCOGRAPHICAL INQUIRIES SECTION

Can Any of our English readers supply the following information concerning:
(1) personnel and recording date of the following two sides by"MAX ABRAMS AND HIS RHYTHM MAKERS" instrumentation of which is constituted by Tpt,Cl,P,B,G,& DM (Max Abrams) : London, ca.,Jan.,1938

CE 8766-1	"Ain't Misbehavin' "	PA (E) R 2427
CE 8767-1	"Way Down Yonder In New Orleans"	PA (E) R 2427

(2) matrix nos. and "takes" of the following Noble Sissle PA (E) ("R" series) releases:
146, 164, 206, 219
The author is attempting to determine whether or not the above Sissle sides are English- recorded. It has thus far been identified that at least eight of the titles by Noble Sissle released on PA(E) originate from 1927 OKeh (Am) masters. Twenty - four titles have been established as English- recorded(May- Dec, 1928)

ATTENTION :

" WANTS - LIST " OF HAL FLAKSER, 8100 - BAY PARKWAY BROOKLYN 14 NEW YORK U.S.A.

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RECORD RESEARCH
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MININUM BID IS 25 CENTS PER RECORD. CONDITION GUARANTEED. PLEASE BID BY NUMBER AT LEFT OF COLUMN. RECORDS WILL BE SHIPPED RRX CHARGES COLLECT UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 cents for PACKING CHARGE.... WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED

ALL STAR TRIO
1.TIP TOP/ROSE VI 18733 E#

ALL STAR ORCHESTRA
2.RAINBOW ROUND SHOUL/Say YES VI 21667 E-
3.WAITIN AT END ROAD/SONG OF VI 22073 V#

THE AMBASSADORS
4.SMILE WILL GO/WATCH MOON VO 14760 E-
5.UKELELE BL/MAYTIME VO 14829 N-
6.PLEASURE MAD/SAN VO 14851 E-

AMOS AND ANDY
7.PRESIDENTIAL ELECTION/2 VI 21608 E#
8.FAMILY DUMB u/Part 2 VI 22119 E-

ARDEN-OHMAN ORCH.
9.FINE & DANDY/CAN THIS BE VI 22552 E#
10.EMBRACEABLE U/GOT RHYTHM VI 22558 E-
11.THIS NO DREAM/COP ON BEAT VI 24171 V#
12.SLEEP TOWN EX/Jack Hylton VI 22619 E-

LOUIS ARMSTRONGORCH.
13.THING CALL SW/JEEPERS CRE DE 2267 V
14.BYE & BYE/POOR OLD JOE DE 3011 V-
15.WOLVERINE BL/SWING MUSIC DE 3105 V
16.SONG VIPER/WILL U B BABE VOX16059 E#

GUS ARNHEIM ORCH.
17.IM DOING THING/GO HOME TELLVI 22505 V#

FRANK AUBURN ORCH.
18.KICK HOLE SKY/BL IS NIGHT HA 1138 V

GENE AUSTIN
19.CRIED FOR U/ IF I HAD WAY DE 926 E
20.FORGIVE ME/IF BE WITH U DE 4175 E
21.LITTLE BRO JUG/ARKANSAS ED 51422 N-
22.I GOT THE GIRL/J.Marvin VI 20397 E#
23.SUNDAY/THINKING OF U VI 20411 E-
24.MELANCHOLY BABY/IN CAROL VI 21015 E
25.SO TIRED/TOMORROW VI 21329 V#
26.GIRL OF DREAMS/RAMONA VI 21334 E#

MITCHELL AYRES ORCH.
27.CAME SAW CONQ/ 2 SQUIREL BB 11061 V
28.WELL TOGETHER/HEAR HEART BB 11137 E-

SMITH BALLEW ORCH.
29.TIA JUANA/ISLE OF CAPRI PE 16037 E

BAND OF GRENADIER GUARDS(elec)
30.LYNWOOD MARCH/PRAIRIE MARCH BOO 2020E

BAR HARBOR SOCIETY ORCH.
31.SOMEDAY SOMEWHERE/THERE'LL HA 697 V#
32.BOO HOO*HOO/Irving Weiss VO 14302V
33.CALIFORNIA/SING SONG MAN VO 14318 V
34.REMIND ME OF MOTHER/NELLY VO 14435 V

HARRY BARTHS MISSISSIPPI SIX
35.HOT LIPS/SWEET ANGELINE FED 5211 E-

COUNT BASIES ORCH
36.1 OCLOCK JUMP/JOHNS IDEA DE 1363 V
37.SMARTY/LEAVE CHILDREN & DE 1379 V
38.TEXAS SHUFFLE/MAMA NO DE 2030 V
39.BASIE BOOGIE/LET ME SEE OK 6330 E

BELLE BAKER
40.JUBILEE BL/BANANA BL VI 19135 V

FRANKLIN BAUR
41.NEAPOLITAN NIGHTS/PITCH BR 3080 E#
42.WAIT FOR SUNRISE/FORGET U BR 3061 N-
43.HEAT STOOD STILL/U ARE BR 3757 E
44.WISH I HAD MY OLD GAL AG CO 616D E
45.LITTLE MOTHER/WAIT SHIPS VI 21303 E#

NORA BAYES
46.KEEP DOWN FARM/YANKEE SAILCOA2687 E-
47.WHY WORRY/JUST SNAP FINGERCOA3360 E#
48.HOMESICKNESS BL/FOR DIXIE VI45100 N
49.HICKI HOY/WHEN JON SINGS VI 45105 N-

BENNETTS SEVEN ACES
50.HELLO GORGEOUS/YESTERDAY ME 12362 V
51.THE LADY LOVE/ON RIVER ME 12438 V

BIX BEIDEBECKE WOLVERINES
52.COPENHAGEN/OH BABY TEMP 554 E

BENSON ORCH OF CHICAGO
53.SOMEBODY WRONG/LOVE TALE Vi 19122 V

AL BERNARD
54. WANTS KEY CELLAR/premierED 50545 E#
55.ST.LOUIS BL/HENRY JONES ED 50620 E

BEN BERNIE ORCH
56.SLEEPY TIME GAL/BIT BAD BR 2992 E-
57.ROSY CHEECKS/LITTLE SOME BR 3528 E
58.CRAZY RHYTHM/IMAGINATION BR 3913 E

DON BESTOR ORCH
59.SPEAK TO ME/I'M SURE OF VI 24176 E#
60.JUST BECAUSE U/JUST A HOMEVI24177 E
61.MEET ME GLOAMING/U MUST BEVI24267 E
62.UNDER BLANKET BL/HOLD U VI 24345 E
63.INK DINK DO/MASQUERADINGVI 24503 E
64.WHEN 2MORROW COMES/BELOVEDVI24524 E

BIG BILL
65.I.C.BLUES/WHAT IS THAT OK 05601 V
66.WHEN BEEN DRINKING/SHINE OK 06303 E
67.HARD HEARTED WOMAN/OUTof OK 6651 E
68.NITE WATCHMN BL/WRONG ME OK 6705 E
69.BAD WOMAN/WOKE NOW(lam) OK 6724EV

DON BIGELOW ORCH(lamrm.ch.)
70.CHANGE U 4 WORLD/DRIFT ME 12258 V

RALPH BINGHAM
71.JONES SERMON/JOY RIDE VI 18587 E

TED BLACK ORCH.
72.TRY SOMEBODY ELSE/KNOWN VI 22854 E
73.LUCILLE/HighHatters-MARY VI 22857 E
74.MASQUERADE/BANKING ON THEVI 24046 E

EUBIE BLAKE ORCH.
75.BANDANA DAYS/BALTIMORE BZVI 18791 E-

JOHN BOLES
76.ROMANCE/AFTER MILLION DR VI 22230 V#
77.YOU ALONE/FOR U(rmchp) VI 22373 V#

IRENE BORDONI
78.I WONT SAY WILL/SO THIS ISVI 19199V#

CONNIE BOSWELL
79.IF IT RAINS/BREATHLESS DE 1897 E
80.LETS B BUDDIES/REMEMBER ME DE3478V#

FLORENCE BRADY(rmchp-nogrv)
81.MAY BE FAST/BIG BESSIE ED 51287 E

BOBBY BREEN
82.FLOWER SONG/RAINBOW RIVER De1053 V#

BROADWAY BROADCASTERS
83.Deep HENDERSON/Lou Gold Ca 955 E-

BROADWAY NITELITES
84.BYE PRETTY BABY/JUST DAY CO 1085Dv#
85.UP IN CLOUDS/Thinkin U CO 1164Dv#
86.Thou Swell/HEART STOOD STCO 1187Dv#

REV.J.C. BURNETT
87.DOWNFALL NEBUCHAD/HEARD CO 14166 V

BROADWAY BELLHOPS *BIX
88.SUNDAY/DONT TAKE BOTTOM Ha288 E
89.RAINBOW OF LOVE*/HarmonianHa508 E

CHICK BULLOCK LEVEE LNGRS
90.River Stay Way/SLEEPY TIMEConq 7900v#
91.¼ ofNINE/Great Big(RmChp) ME 13389 V

BUMBLE BEE SLIM
92.SANTA BRING WOMAN/AND NO DE 7239 E-
93.NEW HOW LONG/TRUE BLUE DE 7371 E-

CAB CALLOWAY ORCH
94.HARLM HOSPTALTY/JITTER BB 5676 V
95.6 or7TIMES/BLK RHTHM BR 6141 V
96.COPPER CLRD GAL/MR.& BR 7748 V

EDDIE CANTOR *rm.Chp
97.HUNGRY 4 GAL/I LV HER COA 3624*V
98.I LV ME/RITZI MITZI (lam) COA 3906 E-
99.HAVE VANILLA/WINDY DAY CO 120D E-
100.BOY WHAT A GAL/BI-EM CO 457D E-
101.MARGIE/BORN IN BORNEO EM 10301 E-
102.Modern MAIDEN/KIND BABY VI 18342 E#
103.Makin Whoopee/HUNGRY W'MAN V121831V

CAPITOL INTERNATIONAL JAZZMEN
104.Stormy WEATHER/YOU CAN CAP 283 E

RUSS CARLSON ORCHESTRA
105.GOODNITE MOON/ONE OF US CR.3246 E

CHARLIE CASE
106.HOW MA MADE SOUP/THE LIERS VI16547V

THE CAVALIERS
107.DONT FORGET/LITTLE SWEET CO 23829 E-
108.CALL ME DARLIN/FADED LOVECO 2555D E-

REGGIE CHILDS ORCH.
109.EVER SEE DREAM WALK/MOONS BB 5269 V
110.ROSE IN HAIR/OUTSIDE OF U BB 5934 N-

CLARION DANCE ORCHESTRA
111.YOO HOO/ YLO CL 1109 V#
112.SWEET LADY/Ben Selvin CL 1112 V#

THE CLEVELANDERS
113.BROUGHT NU LV ME/Radio PE 15311 V

EMIL COLEMANS ORCH.
114.TOMORROW/TOOT TOOT TOOTSIE Vo14446 N
115.TEDDY BEAR BL/BEES KNEES Vo14458 E
116.SNAKES HIPS/RED HEAD GAL vo14565 E

COLLINS AND HARLAN
117.ALABAMA JUBILEE/Weston(lam)ED50262 E
118.MISSISSIPPI DAYS/Van Brunt ED50395 E
119 Want Jazz Kiss/Ed Meeker ED50940 N
120.ALEXDR RAGTME Bnd/Morton VI16908 E

ROY COLLINS DANCE ORCH.
121.DIXIE'S PARADISE.BobGreen OR 753 V

COLONIAL CLUB ORCH.
122.SWANEE SHUFFLE/AT END OF BR 4509 E
123.WHY?/ITS U I LOVE(rmchp) BR 4621 E

CONFIDENTIAL CHARLIE
124.Hard 2 GET GERTIE/HE AINT HA 178 E

ZEZ CONFREY ORCH
125.KITTEN ON KEY/Club Royal Vi18900 E

COON SANDERS ORCH
126.SLUEFOOT.THE WAIL Vi21305 V
127.WHATA GIRL/My SUPPRESSED Vi21803 E
128.RHYTHM KING/MISSISSIPPI Vi21891 V
129.TENNESSEE LAZY/KANSAS Vi21939 V

FILLING IN DISCOGRAPHICALLY - Cont'd

Additions to the Eubie Blake Discography

Bruce Davis of Kenmore N.Y.has added the following:

NOBLE SISSLE - EUBIE BLAKE AT THE PIANO
Released about Feb.22, 1924
-2 Old Fashioned Love Vi 19253
-3 Sweet Henry(The Pride of Tennessee) - -

Still another Victor addition is provid -ed by Bernard Zerden of Brooklyn N. Y.
NOBLE SISSLE-EUBIE BLAKE - EUBIE BLAKE AT THE PIANO released about Jan. 1925
-6 Manda Vi 19494
-6 Dixie Moon - -
The label lists the above artists as 'comedians with piano.'

Sam Weinfeld of Brooklyn N.Y... reported that his copy of the following side so reads:
NOVELTY SONG-SUNG BY NOBLE SISSLE- PIANO ACCOMP. BY EUBIE BLAKE
42130-6 I'm Craving For That Kind of Love Re 9203

Another Victor listing is the following item:
NOBLE SISSLE-EUBIE BLAKE (Mr. Blake at the piano) released about June 6, 1923
-3 Down Hearted Blues Vi 19086
-3 Waitin' For The Evenin' Mail- -

GOWANS' RHAPSODY MAKERS(TWIN CITIES DANCE ORCH.)
Jack Whistance of Hurley N.Y. has information on the following'Challenge' recording.
TWIN CITY DANCE ORCH.
Four Leaf Clover Chal 257
Sunny Hawaii - -
Jack believes that the above item is the counterpart of Gennett 6039.
Ref: See page 557- Jazz Directory....

Bob Davenport of San Francisco Califor -nia requests information on the following organizations.
MURRAY'S GREEN GABLES ORCH.
BARNEY ZEEMAN & HIS KENTUCKY KARDINALS
Both groups appear on the Gennett label.

Leslie Thornton of Oswego Oregon requests information on the following:
MAUREEN ENGLIN - soprano-(Pe 12135 &)
n105347-1,4 Foolin' Me (Pat 032056)
n105343-1,2,3 Hinky Dinky -- -
Parlay Voo?
Mr. Thornton quotes " The FOOLIN' ME side gives composers credits to Bechet-Simmons, and according to aural evidence I'm almost positive that Bechet accompanies the vocalist on the FOOLIN' ME side"
Ref: see Page 307- New Index to Jazz for other records of the above artist.

PIANO ROLL-OGRAPHY

Our second installment of the above subject presents an introductory listing of piano rolls made by the noted artist,James P. Johnson. All those pi -ano rolls with an asterisk placed after the roll catalog number have been transcribed to LP recordings by'Riverside Records'. (Ref: RLP 1011 & 1046)

QRS NO.	TITLE	COMPOSER CREDITS	
1338 *	Don't Tell Your Monkey Man(Monkey Man Blues)	"Johnson-Koehler"	WR
1339 *	It Takes Love To Cure The Heart's Disease	"Jas. P. Johnson"	WR
1340 *	Loveless Love		WR
1473	Doctor Jazzes Raz-Ma-Taz one step	"O'Flynn-Rose"	WR
1644	If you've Never Been Vamped By A Brown Skin Gal(You've Never Been Vamped At All)	"Sissle-Blake"	WR
1670	Arkansas Blues(A Down Home Chant)	"Lada-Williams"	WR
1674 *	Gypsy Blues	"Sissle-Blake"	WR
1724	I Ain't Givin' Nothin ' Away	"Zoeller-Tully"	WR
1738 *	Baltimore Buzz	"Sissle- Blake"	WR
1797	The Down Home Blues	"Tom Delaney"	WR
1804 *	I've Got My Habits On	" Smith-Schafer-Durante"	WR
1830	Joe Turner Blues	"W.C.Handy"	WR
1831	Look What A Fool I've Been	"Clarence Williams"	WR
1833	Nervous Blues	"Perry Bradford"	WR
1834	Ole Miss Blues	"W.C.Handy"	WR
1836 *	Vampin' Liza Jane	"Marion Dickerson"	WR
1888	Muscle Shoals Blues	"Geo.W.Thomas"	WR
1952	Buzz, Mirandy	"Creamer-Franklin"	WR
2244	Farewell Blues	"Schoebel-Ehrlich-Robbole"	WR
2302 *	Railroad Man		WR
2351	Black Man (Be On Yo' Way)	"Spencer Williams"	WR
3143 *	Charleston		
3526 *	Harlem Choc'late Babies On Parade		
3626 *	Make Me A Pallet On The Floor		
100999 *	Carolina Shout- fox trot -	"James P.Johnson"	HP
101014 *	Harlem Strut - fox trot & one step	"James P. Johnson"	HP
101027	"Runnin' Wild " Medley - fox trot- intro; (Charleston; Old Fashioned Love; Open Your Heart; Love Bug; Old Fashioned Love)		HP

METRO ART NO.
203106 * Daintiness Rag
203176 * Caprice Rag

IMPERIAL NO.
06522 * Back Water Blues

Abbreviations: WR - This refers to 'WORD ROLL'.. lyrics were usually inserted on to the paper of the roll. (vocal roll)
HP - This refers to the words 'HAND PLAYED ' which indicated that the roll itself was an instrumental without words..(a roll employed for dancers and listeners)

- -

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GEORGE LEWIS AND HIS RAGTIME JAZZ BAND
A STUDY IN MUSICAL SINCERITY

This publication is proud to devote this space to the announcement that George Lewis and his Ragtime Jazz Band have been brought to Childs Paramount at 44th Street and Broadway(off Times Square) in New York City. Their engagement began March 6, 1955 and continued for six historic weeks. The personnel consisted of trumpeter,'Kid' Howard; clarinetist, George Lewis; trombonist, Jim Robinson; bassist, 'Slow Drag' Pavageau; pianist, Alton Purnell; banjoist, Lawrence Marrero(during the second week Marrero became ill and was replaced by George Guesnon); and drummer, Joe Watkins.

The group's repertoire was wide and varied. Their selections covered a musical gamut that included such items as Listen to The Mocking Bird,Old Oaken Bucket, Mama Inez, Didn't He Ramble,Tishomingo Blues plus many others.

It is a phenomena that they have remained uncorrupted by outside influences. This may be partly due to the fact that they have confined themselves almost completely to their native habitat in New Orleans. Therefore it is a double treat for the New York jazz listener to hear the good old time tunes played by an organization enveloped in the solid simple New Orleans musical idiom. Even though they may have played the same tune for many years, there is not a moment of staleness to their presentation; just refreshing pure unadulterated New Orleans jazz. Although the group as a whole average close to 60, age has been no handicap to these musicians, in fact they seem to have more spunk than many of our languid young fellows of today.

Avery 'Kid' Howard, who is endowed with youthful impetuosity and abandon, is one of New Orleans true pioneers of the trumpet. His performances show a veteran understanding of his fellow musicians stylings. He is a team man. His musical temperament displays moments of biting power, however in no way does his brass work become ostentatious as to deter from the musical quality of the group spirit. 'Kid' on occasion vocalizes efferves - cently nasal.

George Lewis - slight of stature and a shy personality... could be affectionately described as the very opposite of the 'Kid'. Few clarinetists have the warm vibrato and the counterpoint efficiency of Mr. Lewis. One may describe his tone as being sweet but not saccharine. He is also a musical monument of fast virtuose clarinet playing. His notes interweave between the trumpet and trombone parts giving the theme a cohesiveness that is strong but not unyielding.

Trombonist, Jim Robinson is a bulwark in the structure of this aggregation. He is primarily an ensemble performer. He times his short driving phrases with the precision of a fine watch. His presence gives the group a dynamic pulsating sound.

The rhythm combination is truly the heart beat of this organization. George Guesnon(pronounced Gayno) is an excellent banjoist. "Creole" George, as he is known, definitely shows his creole lineage. He sits upright on his chair,his eyes glazed with musical inspiration, and he strums& punctuates his gaily colored banjo with a percussive effect that excites the imagination. Pianist, Alton Purnell is a power behind the throne as his chordings balance the combination. 'Slow Drag' Pavageau's driving bass work fits best in a group of this type where the beat is extolled. Drummer, Joe Watkins' percussionary effort is so closely associated with the other rhythm instruments that he is at times hardly discernible. HATS OFF TO CHILDS FOR GIVING NEW YORK CITY A SINCERE TREAT...

- Anita Sheer

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